

ORIGINAL ARTICLE

The Status of Art Education in the Development Plans of the Republic of Türkiye*

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Ethical Statement

This study is based on the qualitative analysis of publicly available official documents. No human participants or personal data were involved; therefore, ethical committee approval was not required. All procedures complied with research and publication ethics principles.

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Conflict of Interest

No conflict of interest is present in the conduction or the reporting of this study.

ABSTRACT

This study aims to determine the level of inclusion of arts education in the development plans of the Republic of Türkiye. The study was designed using qualitative methods, employing document analysis techniques. The studied documents consisted of 12 development plans accessed from the website of the Presidency of Strategy and Budget of the Republic of Türkiye. Content analysis was performed on the data, utilizing the MAXQDA software. The findings reveal the functions of art in the teaching and learning process, the institutionalization of art education, and the economic dimension of art education in development plans. The results show that art education in development plans is not limited to cultural identity and value transfer; it also has a strategic dimension in terms of economic development, social integration, and the cultivation of qualified human capital. However, it can be stated that the goals expressed in development plans are often not sufficiently supported by concrete strategies for implementation. In this regard, it is recommended that art education be supported by institutional mechanisms that will strengthen it with feasible policies and be integrated with creative industries, disadvantaged groups, and teacher education processes.

Keywords: Art, art education, arts education policy, national development plans, qualitative document analysis

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INTRODUCTION

Education is one of the important social institutions that aims at the continuous development, transformation, and progress of the individual and society. From a philosophical perspective, education is seen as the organization of the relationship between thinking and action through the individual's experiences (Dewey, 1938). In critical pedagogy, it is positioned as a consciousness-raising and action alliance aimed at the liberation of individuals (Freire, 1995). Education is defined as the process of deliberately bringing about desired changes in an individual's behavior through their own experiences (Ertürk, 1972). International policy documents encompass education in both formal and lifelong learning contexts (UNESCO, 2016; OECD, 2019). Education is a process that aims to empower individuals by transferring knowledge and skills and to ensure their socialization and individual development (Biesta, 2015).

The individual objectives of education are to shape and develop personality, to establish and develop democratic awareness, and to enhance the ability to adapt to life and society; while its social objectives are to contribute to achieving social development and progress goals (Karaman-Kepenekci & Taşkın, 2017). According to the human capital theory among education economics theories, education strengthens human capital, which is one of the main determinants of economic growth and productivity (Schultz, 1961). One essential component of sustainable economic growth is human capital; therefore, public policies and practices play a decisive role in developing individuals' knowledge and skills (Cerev & Ünlü, 2023). In UNESCO's 2030 Education Agenda, education is seen as a powerful tool for sustainable development (UNESCO, 2016). Education is also crucial for many policy outcomes that are important to policymakers and citizens (Burgess, 2016).

Education has individual, economic, social, and political functions, and it can be said to be a holistic process that encompasses not only an individual's cognitive development but also their emotional, social, and cultural aspects. In this context, it can be stated that art, as an integral part of education, develops an individual's aesthetic sensitivity, creativity, and original thinking skills. Dewey (2021) emphasizes that art is a process that integrates individual experiences with life. Similarly, Eisner (2002) states that art education provides individuals with different ways of thinking. Akkurt & Boratav (2018) emphasize that art education is necessary for the development of children's creativity and talents throughout all levels of education. Catterall, Dumais, and Hampden-Thompson (2012) present evidence regarding the positive effects of artistic activities on students' academic achievement. Contemporary educational approaches aim to create societies that are constantly developing in science and technology, arts, and cultural fields, by fostering skill acquisition, developing individuals' interests and talents, revealing their latent powers, and raising creative and productive individuals, in addition to knowledge transfer. Therefore, art education is a significant component of modern educational methods (Aral, 1999; Karabulut, 2010; Akkurt & Boratav, 2018).

Creativity is not a phenomenon exclusive to individuals with innate talent; every individual has their own unique way of creating, and art education provides the opportunity to bring these characteristics to light (Telli, 1980). Art education is a specialized form of education that focuses on the creative and expressive aspects of learning (Lukaka, 2023). It is thought to encourage the development of social-emotional skills, empathy, and critical thinking, as well as creativity (Winner, Goldstein, & Vincent-Lancrin, 2013). In other words, art education is a fundamental educational component that supports the multidimensional development of individuals and strengthens their active participation in social life (Catterall, Dumais, & Hampden-Thompson, 2012).

According to San (2001), arts education refers to teaching activities carried out in as many different art disciplines as

possible, which should be given equal value to science and technical fields in the formal education process. According to Ünver (2016), it is the process of developing desirable artistic behaviors through an individual's experiences. Arts education is also based on the development of aesthetic sensitivity, creativity, and multiple forms of expression (San, 2010; Kırıçoğlu, 2009; Adıgüzel, 2014; Uçan, 1997). According to Li (2023), the aim is to add creativity, aesthetics, design thinking, and a human-centered perspective to learning processes by integrating the element of "art" into the technical and scientific content of STEAM (Science, Technology, Engineering, Arts, Mathematics) in educational processes. This makes it possible for students to more successfully develop the abilities needed in the modern world, such as creativity, teamwork, and critical thinking. Bamford (2006) states that high-quality arts education programs support students' academic achievement through the pedagogical gains they provide, ensure the transfer of cultural heritage to future generations, and strengthen social cohesion by developing intercultural communication skills. The positive effects of art education on the cultural and economic development of students are also emphasized by Mahgoub & Alsoud (2015).

The history of art education has evolved in parallel with both philosophical foundations and social and cultural transformations. In ancient Greece, thinkers such as Plato and Aristotle argued that art was an educational tool, emphasizing the importance of aesthetic values for the development of character and harmony with society (Zengin & Güllühan, 2023). In the West, art education began to develop in the late 18th century, and in the 19th century, painting and drawing classes found their place in schools with educational reforms. Interest increased with the Industrial Revolution, and the institutionalization process accelerated at the beginning of the 20th century; cultural and aesthetic development came to the fore in some periods, while economic or social goals took precedence in others. Two fundamental approaches emerged during this process: education through art and education for art. The former emphasizes the development of the individual within the education system, while the latter focuses on the phenomenon of art itself (San, 2001).

Art education is an area that needs to be supported and developed in all its aspects. The economic impacts of art and art education are also relevant. While development is primarily considered an economic concept, it is also informed by social, cultural, and environmental factors within the framework of concepts such as productivity, production, and innovation (Tekgül & Canlı, 2023). Understanding the relationship between the economic and cultural values created through art and art education, and being aware of their economic impacts, enables a more conscious approach to the formulation of policies on art education (Throsby, 2006). In this context, it can be said that national policy documents addressing arts education are of vital importance for countries to effectively manage their education systems, create qualified human resources, and set development goals in this direction.

National development plans are essential policy papers that lay out a vision for national development and provide economic and sociopolitical goals within a given timeframe utilizing a comprehensive methodology (Chimhowu, Hulme, & Munro, 2019). Long-term plans can prioritize the stability and continuity of policies in decision-making processes according to changing conditions. Key factors increasing the importance of national development plans are the need for national planning to align with sustainable development goals and the need to mobilize the public, private, and civil society sectors in line with a shared vision (Harrison, 2023).

Development Plans include policy suggestions to raise the quality and accessibility of a society's educational services, which are crucial to a nation's social, cultural, and economic advancement. However, achieving the goals set out in development plans will only be possible by ensuring the integrity of strategy and implementation (Akay, 2024). Furthermore, while determining the future goals to be achieved in education and the related policies in development

plans, data on the current situation is also considered (Bolat, 2023).

Over the past twenty years, national plans have become widespread again in many countries; the number of countries with national plans, which stood at approximately 62 in 2006, rose to 134 by 2018; today, a significant portion of the global population lives in countries with development plans (Chimhowu et al., 2019). Although the idea of planned development in Türkiye dates back to the Industrial Plans of the 1930s, its institutional and constitutional foundation was laid in the period 1960-1961 (Karakütük, 2016). Twelve national development plans have been prepared and implemented from 1960 to the present (SBP, 2025). While the first period of development plans emphasized increasing the quantity and quality of education and equal opportunities, subsequent plans approached education as a lifelong process in line with the principle of continuity in education. With the development of industry, approaches such as vocational education-private sector cooperation and strengthening vocational education through lifelong learning found their place in the plans, and policies for teacher training were developed. In later periods, plans to increase the duration of compulsory basic education for the population of the era and goals to expand preschool education came to the fore. When examining the relationship between recent development plans and education, it is seen that they include goals aimed at training qualified human resources for the information age and improving quality and quantity through lifelong learning (Karakütük, 2016).

Development plans, along with other national programs and policy documents, reinforce the decisive role of education in national development. Educational planning, implemented in line with these documents, aligns educational investments with economic growth objectives. It ensures social justice and equal opportunity, which in turn leads to economic and social development (OECD, 2012). Including education in national development plans reduces the fragmentation of education policies and enables the creation of a holistic vision (UNESCO, 2016; World Bank, 2018).

By fostering an individual's aesthetic sensitivity as well as their cognitive, emotional, and social development, art education is essential for fostering social integration, cultural transmission, and creativity. Creativity and innovation are crucial factors for contemporary economies (Ruppert, 2010). From this perspective, arts education nourishes production and develops economic and social capacity. The transfer of a society's cultural heritage to future generations ensures the preservation and enrichment of cultural diversity. Countries develop policies and practices to protect and manage this heritage (Ortakçı, 2017; Güleç & Yalçın, 2025). A society's economic and social development is significantly influenced by its policies regarding education, culture, and the arts (Akça, Esen, & Özer, 2018). The importance of arts education is a multidimensional issue that must be evaluated not only in a pedagogical context but also within development policies and national planning processes.

Purpose of the Study

The overall objective of this study is to determine the level of inclusion of arts education in the Development Plans of the Republic of Türkiye. In line with this overall objective, the following sub-objectives were addressed:

1. How are the functions of the arts in the teaching and learning processes included in the development plans?
2. How are policies and practices aimed at institutionalizing arts education included in development plans?
3. How is the economic dimension of arts education included in development plans?

METHOD

Research Model

This study was designed utilizing qualitative research methods and document analysis techniques with the goal of examining the level to which art education is included in the Development Plans of the Republic of Türkiye. Document analysis is described as a qualitative research method in which existing documents are systematically examined to find answers to research questions (Fischer, 2006; Yıldırım & Şimşek, 2018), and meanings, themes, and patterns related to the research questions are revealed (Dalglish, Khalid, & McMahon, 2020). Within the scope of this research, the Development Plans accessed from the official website of Presidency of Strategy and Budget (SBP) were analyzed and evaluated in the context of art education.

Study Documents

The documents for this study were the Development Plans published on SBP's official website. Table 1 contains information on the 12 development plans prepared between 1963 and 2024 and their respective periods.

Table 1. Development Plans of the Republic of Türkiye by Period (1963–2024)

Document Code	Development Plan	Period
DP1	First Five-Year Development Plan	1963-1967
DP2	Second Five-Year Development Plan	1968-1972
DP3	Third Five-Year Development Plan	1973-1977
DP4	Fourth Five-Year Development Plan	1979-1983
DP5	Fifth Five-Year Development Plan	1985-1989
DP6	Sixth Five-Year Development Plan	1990-1994
DP7	Seventh Five-Year Development Plan	1996-2000
DP8	Long-Term Strategy and Eighth Five-Year Development Plan	2001-2005
DP9	Ninth Development Plan	2007-2013
DP10	Tenth Development Plan and Priority Transformation Programs	2014-2018
DP11	Eleventh Development Plan	2019-2023
DP12	Twelfth Development Plan	2024-2028

Source: Presidency of the Republic of Türkiye, Strategy and Budget Presidency (SBP, 2025).

The documents listed in Table 1 are arranged chronologically from oldest to newest. Codes have also been assigned to the documents; these codes reflect the categories and themes identified through the analysis of the documents. During the coding process, documents were sorted according to their historical sequence; a number code such as 1, 2, etc., and a DP (Development Plan) code reflecting the type of document were used. For example, the first document in chronological order was created as DP1, the second as DP2.

Data Analysis

Merriam (2002) defines document analysis as a four-stage process. In this process, documents relevant to the research

topic must first be selected. Next, the originality and reliability of the obtained documents are evaluated. In the third stage, the documents are systematically coded and cataloged. Finally, content analysis is performed and results are reached. The documents to be examined within this framework were determined as Development Plans published between 1963 and 2023.

To ensure the authenticity and reliability of the documents, they were accessed from the official website of the Presidency of Strategy and Budget of the Republic of Türkiye. The MAXQDA qualitative data analysis software was used to systematically code the obtained documents. All documents were scanned using the concepts of art and art education. The data obtained were analyzed separately using content analysis techniques. In this context, the concepts of art and art education were first identified objectively and systematically in the documents and coded. The codes obtained were then classified under specific categories. The categories were combined into themes and presented. To ensure the validity and reliability of the research, the coding performed separately by the researchers were compared and consensus was reached. Furthermore, to enhance the consistency of the coding obtained from the content analysis, findings were presented with direct quotations from the study documents related to categories and codes placed under the themes.

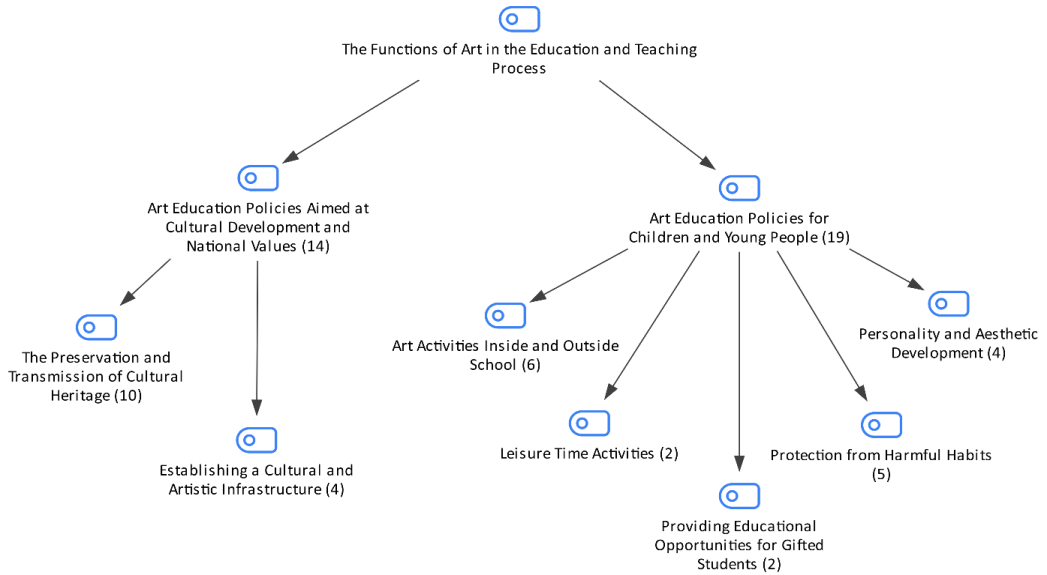
FINDINGS

The findings are organized into three distinct themes covering the research questions, along with categories related to these themes and codes that serve as the basis for the categories. Hierarchical code models related to the themes were prepared using the MAXQDA qualitative data analysis software.

Theme 1: The Functions of Art in the Teaching and Learning Process

Findings related to the theme “The Functions of Art in the Teaching and Learning Process” are presented in Figure 1. The coding performed in the analyses related to this theme has been grouped under two categories. These categories are named “art education policies aimed at cultural development and national values” and “art education policies aimed at children and youth.”

Figure 1. *Categories and Codes Related to the Theme of the Functions of Art in the Teaching and Learning Process*



When examining Figure 1, it is seen that in the category of cultural development and art education policies aimed at national values, art education has become a fundamental tool for cultural development by preserving cultural heritage, passing it on to future generations, and cultivating qualified human capital through education. The statement *"In order to consolidate national values and transmit them strongly to future generations, arrangements will be made in the content of education provided at all levels to develop historical, artistic, and cultural knowledge and awareness (DP8)"* emphasizes the strengthening of artistic and cultural knowledge to transmit cultural knowledge to future generations, while also noting its function in promoting social unity and integrity. Therefore, the importance of establishing a cultural and artistic infrastructure is highlighted in the following statement: *"To this end, the establishment of a high-level human and physical cultural and artistic infrastructure will be fundamental (DP6)." A similar emphasis is also seen in the following statement: "Education and training must be life-oriented; the human resources required for development must be trained, and the quality of the education system must be improved at every level. Culture and arts are fundamental elements in the preservation and development of national values and, consequently, in the strengthening of national unity and solidarity (DP5)."*

The first code identified in the category of arts education policies for children and young people is "arts activities inside and outside school." Development plans emphasize that students' participation in various cultural, artistic, sporting, and other activities both inside and outside school will positively impact their development and that these activities will be encouraged. One of the statements related to this code states: *"Projects will be developed and implemented under the coordination of the Ministry of Culture to ensure that children are introduced to art and traditional handicrafts at an early age (DP8)." Another statement notes: "In order to ensure the perfect development of young people in terms of spirit, mind, and body, in addition to in-school teaching and learning, out-of-school activities related to ideas, culture, arts, sports, and folklore will be encouraged (DP5)."*

Another code under this category is personality and aesthetic development. *"The fundamental goal of the education system is to nurture productive and happy individuals who are adept at using and producing science and technology, equipped with the basic knowledge and skills required by the information society, and who possess the traits of self-confidence, responsibility, entrepreneurship, and innovation (DP10)." This statement emphasizes that individuals with strong artistic and*

aesthetic sensibilities are among the personality traits targeted for development through the education system. The statement in the plan regarding the provision of educational opportunities by the state to students with innate talent states: *"While working to raise artistic appreciation throughout society, the state will provide educational opportunities to children and young people identified as having exceptional talent in the arts (DP4)."* When examining the statements related to the code for protection from harmful habits, alongside references to habits such as alcohol use, drug abuse, criminality, and gambling, it is stated that *"Primary school opportunities are provided for children in correctional and penal institutions. Art courses are also offered."* As seen in the statement, *"Children released from reformatories often struggle to integrate into their communities and are left unsupervised, which leads them to reoffend in the future (DP2),"* emphasis is placed on art education as a means of preventing children and young people from being drawn into crime.

Theme 2: Institutionalization of Art Education

The codes obtained from the analyses related to the theme of the institutionalization of art education have been grouped under three main categories. The categories and codes related to this theme are presented in Figure 2. These categories are named "strategies for art education," "formal education institutions," and "non-formal education institutions."

Figure 2. Categories and Codes Related to the Theme of Institutionalization of Art Education

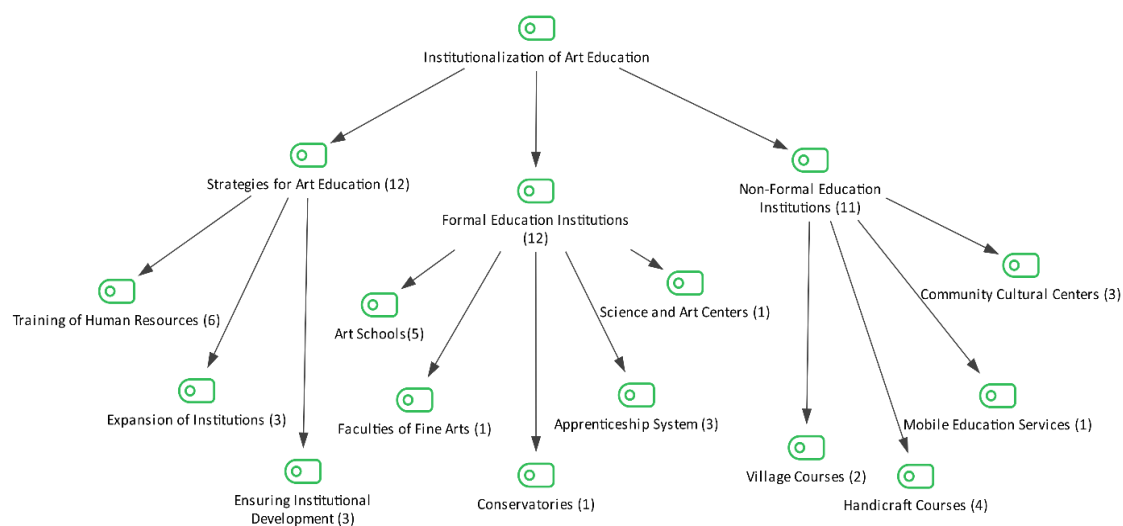


Figure 2 shows that the approach of training human resources and expanding and developing institutions stands out in the category of institutional strategies. Findings under this theme also reveal that art education is supported not only in formal education institutions but also in non-formal education institutions, with efforts to establish an institutional framework. The code for human resource development indicates that the goal is to train artists and provide the qualified human capital needed in the fields of art activities and art education. Some of the statements in the documents related to this code state: *"Importance will be given to the fine arts in order to achieve the goals of promoting Western art in Türkiye and Turkish art in the world, and training personnel in the fields of plastic and phonetic arts. State art awards will be established in every branch of the fine arts (DP1)."* The following statement regarding the same code emphasizes the opening of departments in higher education institutions for this purpose: *"Qualified culture and arts professionals will be trained for the*

more effective management of cultural and arts institutions and the expansion of areas of expertise, and culture management departments will be widespread in higher education (DP11)."

The expansion of institutions nationwide and the promotion of institutional development are also codes falling under the category of institutional strategies. One of the relevant statements is: *"In the nationwide expansion of community cultural centers, local community education centers and other resources will be utilized; and to this end, cooperation with the Ministry of National Education will be ensured within the framework of a program (DP4)."* As seen in the statement, both the balanced distribution of these institutions throughout the country and their increase in number are emphasized. The statements supporting the code for ensuring institutional development refer to the development of institutions providing arts education with a contemporary approach. Some of these states: *"The Ministry of National Education will ensure the research and development of local small art products in terms of shape, design, and color (DP2)"; "... existing academies will be developed in terms of capacity, creativity, and the production and dissemination of contemporary art products (DP4)."*

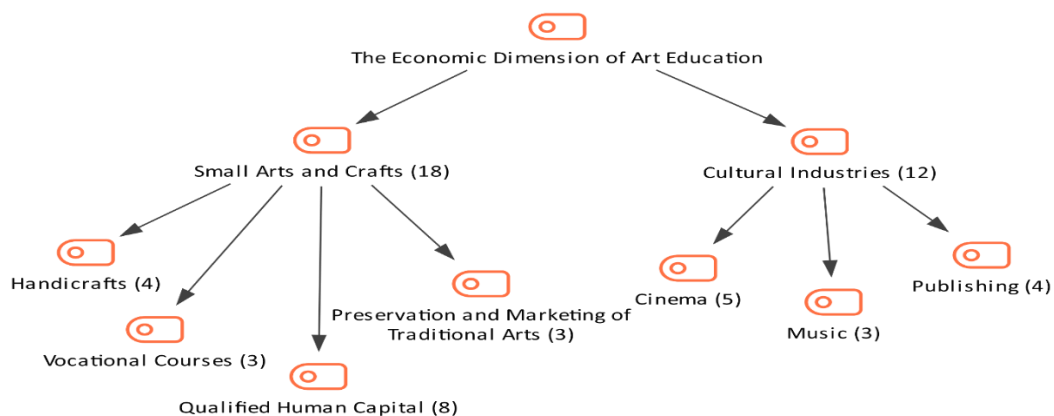
In the Development Plans, codes have been assigned to art schools, fine arts faculties, conservatories, apprenticeship systems, and science and art centers within the category of formal education institutions providing art education. For example: *"Topics related to handicrafts will be added to art school programs, and courses will be organized in rural education outside major centers, taking into account the region's handicrafts (DP1)", and "The establishment of the National Folklore Museum and the Turkish Art Music Conservatory is envisaged to develop and compile our national folklore and music (DP3)."* The statement regarding the science and arts centers code states: *"Teaching programs specific to Science and Arts Centers will be developed (DP12)."*

In statements regarding the category of widespread educational institutions, codes have been determined for community cultural centers, mobile village courses, handicraft courses, and mobile educational services. *"The activities of Village Women's and Men's Courses will be carried out in a manner consistent with practical agriculture and girls' art schools. Furthermore, in these courses, programs will be developed and implemented on social, economic, and cultural issues of interest to the public in order to raise the cultural level of the village population (DP3),"* thus indicating initiatives aimed at supporting the development of individuals living in rural areas. *"With an inclusive and high-quality education initiative at all levels aimed at strengthening the human resources of our country, the goal is to cultivate qualified individuals who are adept at using technology and production, transforming knowledge into economic and social benefits. In this context, the aim is to ensure that all individuals have access to inclusive and high-quality education and lifelong learning opportunities. During the Eleventh Development Plan period, policies will be implemented and necessary regulations will be made in all processes in the fields of education, culture, arts, and sports to raise productive and happy individuals (DP11)."* This statement emphasizes education, culture, and arts-focused policies and lifelong learning for raising productive individuals and social development.

Findings under this theme reveal that art education in development plans is not limited to specific institutions; rather, it increases access opportunities through formal and non-formal educational institutions. Policies aimed at institutionalizing art education are diversified to support institutional development through strategies and objectives focused on both individual creativity and the increasing capacity of institutions providing art education.

Theme 3: Economic Dimension of Art Education

The categories and codes identified under the theme of the economic dimension of **art** education are presented in Figure 3. The codes identified under this theme have been grouped under the categories of "small arts and crafts" and "cultural industries."

Figure 3. Categories and Codes Related to the Theme of the Economic Dimension of Art Education

When examining Figure 3, it is noted that the support of small arts and crafts and cultural industries stand out in the context of social welfare as they are linked to economic development and education. The codes obtained under the category of small arts and crafts show that the economic dimension of arts education is frequently addressed in development plans in contexts such as workforce training, support for small industry, job creation, and the conversion of traditional arts into economic value. For example, the statement *"Both certain small industrial sectors and handicrafts will be evaluated in terms of employment. Furthermore, the cultural impact of handicrafts, particularly in terms of providing additional income to families and developing and disseminating traditional artistic values, will also be taken into account (DP3)"* evaluates the importance of art for employment and income generation alongside its cultural contribution.

Regarding vocational courses, the following statement reads: "Human resource gaps that cannot be met through formal education will be addressed through general and, in particular, vocational-technical continuing education programs. As tools for non-formal education, practical health, practical agriculture, and practical arts schools will be developed and disseminated through pre-employment training centers and on-the-job training systems (DP3)." This emphasis suggests that practical arts education, delivered through non-formal education, was viewed not only as an educational activity but also as a strategic means of contributing to the development of the qualified human resources required for national development. It is noted that emphasis is placed on vocational courses provided through non-formal education institutions to meet the need for a qualified workforce through practical arts schools. The statement in the latest development plan regarding the provision of qualified human capital with developed digital skills in culture and arts, valuable for the new era of cultural industries, states: "The development of digital skills and the inclusion of programs focused on digital culture and arts in formal education curricula will be ensured (DP12)."

In the code for the preservation and marketing of traditional arts, the statement states that *"education in the field of handicrafts should be provided, research into local colors, patterns, and shapes should be conducted, foreign market research for handicraft products should be carried out, and small industrial enterprises lacking livelihood opportunities should not be supported and should be directed to other fields (DP3),"* and emphasizes the role of art education in preserving cultural heritage to protect traditional Turkish handicrafts that are facing extinction. At the same time, it highlights the economic dimension of art by emphasizing the marketing of products and the support of small-scale businesses.

The category of cultural industries encompasses elements such as contemporary scientific research and development

activities for the preservation of national musical values, as well as the development and dissemination of cinema, publishing, and other art forms. Some of the source statements for the codes under this category state: *"Cultural films are an important tool for public education. Their current use is limited. The responsible bodies are just beginning their activities in this field. In the field of private film production, films with low artistic and educational value are generally made. There has been no progress in encouraging valuable films or training experts (DP2)."* This statement regarding the cinema code emphasizes that cinema, as an art form, has an important educational function. The statement *"Efforts will be made to develop folk values for the evaluation of national music through contemporary methods, scientific research, and artistic experiments (DP4)"* refers to scientific activities to be carried out through relevant educational institutions for the development of music. Another example of a statement regarding publications and other art forms is: *"Emphasis will be placed on developing and promoting the art forms of literature, painting, theater, and cinema, which hold an important place in our cultural life (DP5)."* The statement regarding the publication code, *"Preserving the works of old Turkish writers and publishing them in a simplified form that can be understood by new generations, translating fundamental works of Western culture (DP2),"* shows that the goal is to develop a reading culture for younger generations by publishing the works of Turkish writers and providing translations of important works by foreign writers.

The findings of the research show that art education is addressed in various dimensions in development plans. While the functions of arts education for youth and society, its institutionalization processes, and its economic contributions are emphasized separately, these elements are complementary. Therefore, arts education has been included in development plans as a multidimensional phenomenon with cultural, social, institutional, and economic aspects. This holistic perspective is evaluated in more detail in the discussion section.

Overall, the findings suggest that the policy perspective on art education presented in the Development Plans of the Republic of Türkiye has gradually evolved over time. Earlier plans mainly emphasized preserving cultural heritage, strengthening national values, and expanding institutional structures related to art education. In subsequent plans, the scope of art education gradually broadened to include children's and young people's personal, aesthetic, and social development through participation in artistic activities. More recent plans increasingly associated art education with lifelong learning, vocational education, cultural industries, and the development of qualified human resources. Taken together, these findings point to a gradual broadening of the policy perspective on art education from a predominantly culture-oriented approach toward a more comprehensive framework encompassing cultural, social, institutional, and economic dimensions. This historical evolution reflects changing educational priorities and societal needs across successive Development Plans of the Republic of Türkiye.

DISCUSSION and CONCLUSION

Arts education is addressed in development plans in an integrated manner, sometimes with cultural policies and sometimes with education and human resource objectives; it is considered an element that supports social welfare and sustainable development. Eisner (2002) emphasizes that arts education contributes to the fundamental goals of education by developing individuals' perceptual awareness, creative thinking capacity, and problem-solving skills. According to San (2001), arts education not only appeals to emotions, but is also a field that includes processes such as perception, interpretation, analysis, synthesis, questioning, acquiring knowledge, comparison, evaluation, and judgment. According to Güleç and Yalçın (2025), art and art education also have strategic value for preserving cultural identity, strengthening social cohesion, and developing a qualified human resource.

This study reached conclusions about the objectives of art education in development plans within the teaching and learning process. Art education is included in development plans with objectives related to the preservation of national and cultural values and the transmission of cultural heritage to future generations. Similarly, Bamford (2006) states that art education is not only an aesthetic activity but also an important pedagogical tool for cultural identity construction and the meaning of learning. Tekgül and Canlı (2023) emphasize the importance of artistic works carried out to preserve cultural heritage and pass it on to future generations for sustainable development. Ortakçı (2017) also found that development plans emphasize the preservation, promotion, protection, and development of cultural values and their transmission to future generations, aiming to ensure the preservation, development, and perpetuation of cultural diversity.

The study highlights that the findings regarding arts education policies in development plans emphasize the importance of artistic activities to complement formal education through in-school and out-of-school activities and to help students make the most of their free time. The texts highlight the functions of these activities in supporting the personality and aesthetic development of children and young people, protecting them from harmful habits, and preventing them from being drawn into crime. In addition, the statement regarding the goal of including arts education in educational programs for children in prison is important for the right to education for disadvantaged children and young people. Furthermore, the provision of educational opportunities by the state for children and young people with special talents in various artistic fields indicates the inclusion of art education policies for children and young people in development plans.

Akça, Esen and Özer (2018) emphasize the importance of making culture and arts activities accessible to broad segments of society. The participation of children and young people in cultural and artistic activities contributes to distancing them from harmful habits such as internet and cell phone addiction; at the same time, it supports their socialization as healthy, productive, and aesthetically sensitive individuals. Catterall, Dumais and Hampden-Thompson (2012) found that the participation of socio-economically disadvantaged at-risk youth in artistic activities increased their school attendance rates, reduced behavioral problems, and supported their personality development. Kurt (2022) found that art education is an important tool in the rehabilitation of children who have been drawn into crime, reducing the risk of returning to criminal behavior and facilitating their reintegration into society. Akay (2024) examined the historical development of youth policies in Development Plans and reported that youth policies shifted from a protective approach to socio-cultural and, more recently, technology- and innovation-focused frameworks.

Bolat (2023) examined the development plans' objectives and guidelines for gifted students and the work carried out in this direction. The study found that, in line with development plans, important practices were implemented by the Ministry of National Education, universities, and various institutions; however, some did not align with the plans, and therefore the desired level of success could not be achieved. Yakut Özek (2024) examined the development process of policy documents related to the education of gifted children and concluded that the decisions included in the National Education Councils, the Grand National Assembly Research Commission Report, the Strategic Action Plan, the Ministry of National Education 2023 Education Vision document, and the action plans were largely ineffective in practice, and that concrete steps to strengthen Science and Art Centers were not sufficiently detailed.

One of the important results in the theme of "Institutional Strategies in Art Education" is the emphasis on the need for qualified human resources in the field of art education in development plans. In addition, the results regarding the expansion and development of institutions providing arts education show that development plans address arts education

at the social, institutional, and structural levels. The fundamental goal is both to provide qualified human capital and to strengthen the organized presence of arts institutions throughout the country. The emphasis on art schools, particularly in the early development plans, indicates that art education was considered in connection with vocational education in these periods.

The inclusion of fine arts faculties and conservatories in higher education development plans highlights the emphasis placed on the academic and professional dimensions of arts education. Furthermore, practices such as apprenticeship systems and practical arts schools reflect the relationship between traditional knowledge and modern educational institutions in arts education. The goal is to deliver arts education not only through formal educational institutions but also to reach broad segments of society through elements such as village courses, handicraft courses, mobile education services, and community cultural centers. These practices aim to preserve cultural heritage and increase productivity, especially in rural areas. Ruppert (2010) points out that public support should be increased so that individuals can access quality arts education. Çağlayan (2020) emphasizes that out-of-school learning environments are important in arts education, that formal education alone is not sufficient, and that these environments play a critical role in the development of visual arts education.

Art education is also addressed from an economic perspective in development plans. Early plans focused on handicrafts and small-scale industry, and over time shifted toward a more comprehensive framework including creative industries and cultural policies. This change demonstrates that arts education is not only an area that imparts individual skills, but also plays a strategic role in economic development and the growth of creative sectors.

Telli (1980) argued that creativity is decisive in training the qualified human resources required by a rapidly changing social structure and that this creativity can be developed through art education, emphasizing the strategic importance of art education for developed countries. Akkurt & Boratav (2018) concluded that art education is necessary for cultivating inquisitive, critical-thinking, self-confident, and open-minded individuals. Cerev and Ünlü (2023) showed that visual arts education plays a critical role in the development of human capital through the transmission of cultural heritage and contributes to social development, emphasizing its importance in education policies.

Burgess (2016) emphasizes the role of education in developing human capital. In this context, arts education also strengthens human capital by fostering creativity, critical thinking, and aesthetic sensitivity, thereby indirectly contributing to economic development and growth. Mahgoub and Alsoud (2015) emphasize that students perceive handicrafts not only as a cultural identity and aesthetic field but also as an income-generating production method, recognizing their economic value and income potential.

Grierson (2011) emphasizes that despite the market-oriented structure of creative industries, art education has a philosophical and cultural function that makes it sustainable without reducing creativity to economic benefit. Thus, art education contributes to the economic dimension of creative industries while also laying the groundwork for individuals' identity construction, the expression of differences, and making sense of the world. Throsby (2006) emphasizes that arts education develops creativity and that this creativity provides social benefits and economic returns as a fundamental resource of the knowledge economy. He also states that the professional education of artists provides indirect contributions to the economy through creative industries.

In conclusion, arts education in development plans is addressed not only in the context of preserving and transmitting cultural identity, but also through its multifaceted functions, such as educational roles, policies for children and young

people, social integration, economic development, strengthening institutional structures, and developing qualified human capital. However, many of these objectives remain at the policy level and are not supported by concrete implementation strategies. Integrating research-based policies with institutional and structural mechanisms will enable arts education to produce more effective and sustainable results at the individual and societal levels.

RECOMMENDATION and FUTURE DIRECTIONS

The results of this study indicate that arts education is a strategic element in development plans across individual, institutional, social, and economic dimensions; therefore, strengthening related policies and practices is essential. To implement the strategies and objectives included in development plans, coordination between policy and practice should be ensured, and national cooperation should be strengthened among ministries of education, higher education institutions, local governments, and NGOs. Inclusive approaches integrating arts education into development plans, particularly for disadvantaged groups, should also be adopted. For future research, the effectiveness of arts education policies may be examined through empirical studies, evaluated through international comparisons, and analyzed in relation to teacher education policies and strategies.

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